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sand and one objects where any painting would be applicable.

The colors being metallic, and applied by a medium which retains them permanently in place and depth of tone, the gold, silver, copper, bronze and diamond gleams which supplement the unending shades of colors arranged by the inventor into "keys," make the result refined and gorgeous without being too gaudy or too pronounced.

In many cases it so resembles the rarest floss embroidery as to be positively deceptive, and certainly it avoids one of the most objectionable points in oil painting on textiles, viz.: that of the sensation of daubing satin or most expensive velvet or silk with grease! Many people heartily and properly object to oil painting on plushes or the like, for no other reason than that their instinctive good taste is shocked at the incongruity of such materials, and such will be pleased to find a method of decoration in which the medium is unobjectionable.

As an advantage which this art possesses over needlework, one can but cite the speed with which it may be accomplished, and if the worker has no talent for drawing, designs may be stamped on the fabric in the same way as for the needle. The following few essential points as to how to proceed in this painting have been kindly supplied by Mr. Bragdon.

"Paint with the pile, that is, paint with the nap running down, and lay the paint on the surface only; take long firm strokes, using the flat of the brush as much as possible, and keeping the edges clear cut by taking fresh color frequently in the brush.

"For plush painting, the colors may be mixed with the medium about the consistency for syrup, and for linen, satin, etc., a little more medium should be added, and but little color at a time taken in the brush.

"In this work, it is best to adhere always to one rule, viz.: to imagine that the light falls on the object from the top, and necessarily the shadows will be at the bottom, the exceptions being, when some intervening object, perhaps a petal of the same flower, casts its shadow upon an underlying part, that would otherwise be in high light, or when a very fully-opened flat flower necessitates an unnatural quantity of shadow, in order to show off the drawing.

"Unlike pictorial work, the darkest shadows are obtained by the use of the darkest tone of the key of color used, and not by darkening the general tone. Conventional and bold, free designs are most suitable and effective. Small details and very delicate shading are objectionable and almost impossible."

Mr. Bragdon's studio is hung throughout with exquisite specimens of his beloved art. An immense portière first attracts attention by the originality of its design. Particularly adapted to the style of the Renaissance, that Renaissance which Taine depicts with an eloquence which glows in images, that gorgeous and gracious time when "there were attractions for the imagination in the new palaces arranged after the Italian manner, in the variegated hangings from Flanders, in the rich garments, gold embroidered, which, being continually changed, combined the fancies and the splendors of all Europe."

This magnificent curtain, hanging in heavy folds, seemed like the rarest tapestry, yet full of a rich and subdued radiance that no floss, however delicate, no stitcher, however beautiful, could convey. Covered with great branches of southern magnolia, the large white blooms gleaming softly from a background of dead gold in radiated disks, the frieze and dado were in free-hand scrolls of almost ethereal gracefulness, laid on with such bold yet skillful touches that every point caught the light with a mellow brightness unlike anything I have seen excepting a transparency behind which was a light. And yet this peculiar radiance of color was produced on heavy plush and would remain as brilliant if undisturbed to the end of time.

For the genuine work produced with the genuine colors which are mineral and inevitably lasting, is satisfactory in every sense, but, unfortunately too much "luster" painting is done and too many "luster" paints used, which prove of no permanent value and disgust the artist as well as the purchaser.

"I sometimes feel like following the example of Don Quixote!" exclaimed Mr. Bragdon, with feeling, "and with lance in rest go forth to proclaim the supremacy of my mistress, my beautiful lustra, and avenge the wrongs which have been done her by so many unscrupulous imitations. It is not that I particularly need or desire to make money from my invention, but I feel towards its conception and perfection as if it were a child, the offspring of such long and patient experiment, study, care, and such loving attention to every minute detail that should render it a noble addi-

tion to decorative art, and gain for itself a fame as lasting as its own loveliness! But dealers are constantly selling imitations of my powders which they claim to be equally excellent, and which so disappoint students and artists in their use that they are ready to declare that they can do no painting in this style!

"Why, their powders are sometimes, in fact almost always, flashy and gaudy, made up of what are commercially termed "flitters," which are small bits of foil colored different shades, and the gases, changes of temperature, and all the natural processes of chemical combination produce oxidation in a very short time, leaving the painting dull, tarnished, and an eyesore instead of a delight.

"My colors, on the contrary, seem positively to partake of the enthusiasm of their maker. They literally seem to have an affinity for the materials on which I use them, so harmoniously do they adapt themselves to all my requirements. The work has been gradually gaining fame and name on its own intrinsic merits, and with no meretricious puffing or advertising has found its way to all parts of the world, there being no country, not even Japan, the very home of gilding and metallic decoration, to China, where they are widely demanded."

"No wonder you have an affection, a solicitude for the reputation of so fair a maiden as lustra is in the artistic world," I remarked appreciatively.

And now I desire to offer to my readers the description of those designs with which we grace our pages.

From an exhibit of some thirty pieces of elegant work executed by Mr. Bragdon and shown at his studios, we have selected five of his original designs to illustrate this article and to convey some idea of the results at which he aims.

The long supplement is an opulent Renaissance scroll design for an elaborate mantel drape or portière for a dining-room. The fabric upon which it is painted is deep wine colored plush. The scroll work and cornucopias are executed in the richest harmonies of yellow, orange and brown. The fruits and flowers in approximately natural colors, and while the effect is rich and Oriental in its wealth of shades, there is no suggestion of vulgar gaudiness. (See extension supplement.)

Number 1 is a conventional design used on the 12-inch plush border of a rich satin table cover one and a half yards square. The colors of fabrics are pale and dark terra cottas united with heavy gold thread heading, made expressly for Mr. Bragdon's work in Japan.

The scroll and foliage are painted in tones of brown and silver fawn with warm high lights of green gold, the flower forms being done in tones of gray, blue and pink with linings, stamina, etc., in the green gold.

Number 2 is a wall-hanging or a central panel for a screen. The background is olive plush, the rose executed in dark rich blue and chocolate brown, blocked in and skillfully blended where the colors meet. The decoration on jar is in gold. The African marigolds are done in rich vermillion and flame colors with foliage in cool greens, while the Allamanda flowers are in rich golden tones with foliage in blue greens.

Number 3 is a square screen of old red plush, the brilliant flame and deep vermillion colors of the poppies forming a delightful harmony with the fabrics, which is relieved from too much sameness of color by the wonderfully effective high lights and shadows of cold white greens permitted by the convolutions of the foliage which is veined in deep crimson.

Number 4 is similar in purpose; the background being a deep myrtle green upon which the painted tulips stand out in almost sculptural relief in all the glowing colors of this brilliant scheme of decoration.

Mr. Bragdon is now engaged upon two portières whose originality and elegance it would be difficult to excel. The first is three yards wide by three and a-half high. The color is soft gray blue satin sheeting, upon which are appliques in dark gray blue plush, a design illustrating a great window with balustrade at base, supporting three pillars which sustain an open work frieze above. In the left hand panel or space a large golden vase rests upon the balustrade and is filled with a mass of silver, golden, pink and crimson flowers, while in the right hand panel a flight of rainbow-hued butterflies are sucking the sweets from ideal flowers that might have blossomed in the Hesperides.

The second portière is decorated in a most original manner with Italian scroll forms almost impossible to describe, and in the center stands a Neapolitan peasant girl with merry smile and tinkling tambourine.

Nothing could be more charming as an elegant employment for ladies, or as a lucrative one for those desiring to earn money, than the learning of

this new art in its perfection. For the one, beauty and delight will grow under their fingers and in their minds, which if accompanied by study of the history of decoration will be a running personal illustration, while for the others, a constant demand for the results of their labors is assured.

DECORATIVE INTERIORS IN THE SENEY COLLECTION.

BY MARGARET BERTHA WRIGHT.

MUCH amusement and some profit may oftentimes be gained by studying the decorations of artistic "interiors" in a collection of paintings.

In the Seney collection, just coming to the hammer, and for some weeks on exhibition at the galleries of the American Art Association, were three interiors, which might be separately classed as *mondain*, *demi-mondain* and artistic.

The former was Dagnan-Bouveret's "Duet," the second Tondouze's "Waltz," the third "An Artist's Studio" by Karlovsky.

The first is a sumptuous and fashionable *salon*, where the mistress evidently draws artistic talent about her, but where the two thoroughly artistic persons to whom she is listening seem more than ever Bohemian amid such elegance and *mondain* splendor. It is a well-filled room, and evidently spacious, though we see but one of its corners. The general tone is deep and rich. The ceiling is high, and set in deep-sunken panels of dark green and crimson, in heavy ebony frames. The walls show the same dusky and rich tints—so much as we can see of them above tall screens and behind luxuriantly-growing tall ferns. The parquetry floor is covered with a center *tapis* of dusky-bronze ground, and delicate pattern of vine in hay green, with wide border of the same.

The second, the *demi-mondain* interior, is restless and undignified, although costly, both in color and in the multiplicity of small objects with which it is over-decorated. The only space of which we may call calmness, is the broad, rich, brown surface of the piano. The parquetry floor is laid in colored patterns, and polished to the vulgarity of sharp reflections. A portion of the parquet is covered by an oriental rug of a lower, fainter crimson than the vivid blood-red walls.

One side of the two walls which the corner represents to us is covered with plain crimson silk or woolen stuff, drawn taut and plain; the other is hung with oriental rugs of panel-like designs, dull mossy-green centers upon crimson, and dull-blue and crimson borders. In the sharp angle of the two walls hangs a small pyramidal bracket, the three shelves covered with crimson and edged with soft pendant balls of crimson wool. A Val-lauris vase of dark blue and a shallow tazza of crystal ornament the lower shelf; the same blue and white, in different and lighter arrangement, is repeated upon the shelves above them. Common Japanese fans radiate from this bracket flat against the brilliant wall. Beneath the bracket, upon the floor, stands an *encoignure* of Reisner-like pattern, milking stool shaped, of tulip wood, inlaid with mother of pearl. It supports a huge bowl of burnished and *repoussé* brass.

The third "interior," by Karlovsky, is dark and rich in *ensemble*, although even almost paradoxically so to one who notices certain inharmonies of detail color. The walls are covered with drawn tapestry, a dim haze of color without definite form, and leaving no more distinct impression upon the eye than of delicious suavity and depth of hue.

The wainscoting of dark wood is finished by a narrow shelf running all round the studio, and supporting, here a Venetian mirror, there a Gies de Flandres tankard, yonder a disc of *faience de Moustiers* in dark blue.

An "interior," which may be remarked for its almost austere simplicity, and yet refinement of decoration, is C. Delort's "Making the Bill of Fare." There is scarcely anything in the palatial *salle à manger* save a monumental buffet, with massive plates showing through its brilliant glass doors, a drinking fountain of wrought metal, a few Louis Quatorze dining chairs of embossed leather, and the table spread with white napery in the centers. The polished floor has a large square of yellow straw matting beneath the table, bordered with red.

The walls are set in dados, panels and wide frieze, the centers single mythological figures in dull blue, the gilded frame pedestaled and pin-acled with golden scrolls and shells. The polished floor is without distracting reflections; the whole character of the room is stately and somewhat cold, but with a dignified elegance that reminds one of the *Galerie des Glaces* at Versailles.